



The Haymarket Theatre Souvenir



COMPLIMENTS OF WILLIAM J. DAVIS, MANAGER.

CHICAGO, CHRISTMAS, 1887.

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The Old Haymarket Theatre, London, 1720.



THE old Haymarket Theatre in London, to which the Chicago Haymarket Theatre—named after it—presents such a marked contrast, was built in the year 1720, by an enterprising carpenter, named John Potter, who bought the site of an old inn, known as the King's Head Inn. He expended £1,000 in the erection of the theatre, and about £500 for decorations, scenery, costumes, etc. There was already an opera house in the Haymarket, which had been built by Sir John Vanbrugh, a celebrated architect, playright and manager of that period, and which was opened on the 9th of April, 1705.

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THE HAYMARKET THEATRE, MADISON STREET FRONT.

This theatre is very frequently confounded by writers of the present day with the Haymarket, and incidents in the career of one house are often related as of the other. Vanbrugh's theatre was called the "Opera House," and was the theatre most affected by the aristocracy. Indeed, its only patrons may be said to have been the Queen and her immediate followers. The beautiful and accomplished Lady Sunderland, a favorite in the royal court, known to fame as the "Little Whig," assisted at the laying of the corner stone. At this period the Haymarket was out of town, in an isolated quarter of London, and the wiseacres of that day predicted its early failure. But wiseacres were no more accomplished then than now, and the site is still devoted to the same purposes.

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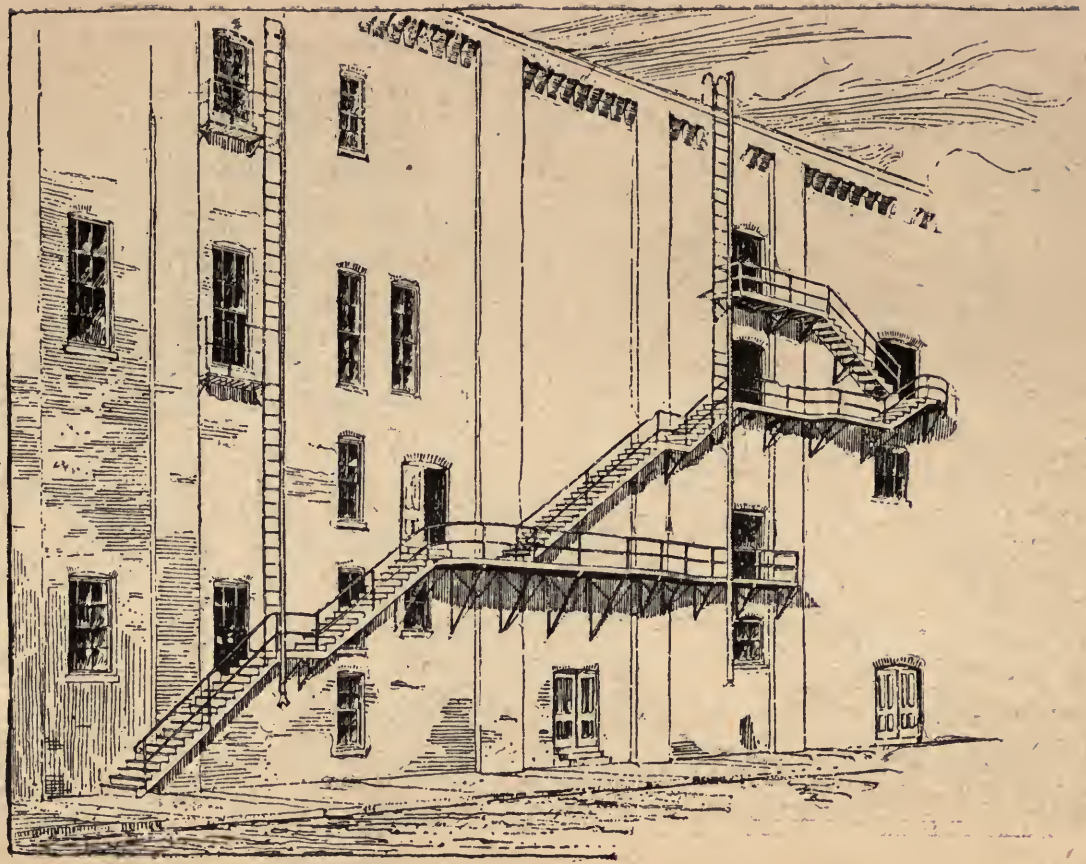
This theatre of Vanbrugh's was the designated home of Italian opera, under special patent of the royal family. It burned in 1789. Her Majesty's Theatre of the present day is the successor of this house, and Queen Anne was Her Majesty when it was originally given this name. For many years Potter's playhouse was known as "the little theatre in the Haymarket."

It was also called, at the outset of its career, the French Theatre, because it was leased by a company of French actors as soon as it was completed, who opened it on the night of December 29, 1720. French actors were much in the favor of the English aristocracy, and this company, known as "The French Comedians of His Grace the Duke of Montaigne," performed under a temporary license only, which titled patrons obtained for them from the Lord Chamberlain. There were one or two patented theatres then in London that held a monopoly of theatrical, or rather, dramatic entertainments—the production of plays. The Duke of Montaigne and his somewhat pronounced set were the principal patrons of the French comedians. The opening play was a comedy, entitled "La Fille a-la-Morte ou le Badeaud de Paris." Performances were given but three or four nights a week.

The first English play at the Haymarket was performed by a company of amateurs, and was called "The Female Fop; or, The False One Fitted." This was in 1723, and the English amateurs failed of success, so the French comedians returned and performed at intervals until 1726, when some rash eighteenth century manager tried Italian opera, probably in an off season, for the singers were described as "the worst lot that ever came over." We see some such now-a-days in America. The subscription sale was also a brisk enterprise in that day, but not on this particular occasion, as "the wealthy classes did not subscribe for this operatic venture." Burlesque was first tried at the Haymarket in 1728. In 1733, the most famous critic of his time, a Mr. John Denis, was stricken blind, and being poor, was given a benefit at the Haymarket. Several of the leading artists of that time played "The Provoked Husband," on this occasion, and the poet Pope wrote a prologue.

The Haymarket met with indifferent success until it fell into the


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hands of Mr. Samuel Foote, in 1747; he rebuilt it in 1767. Many of the most noted artists known to the British stage in the eighteenth century, at different times appeared on its stage. Quin, Macklin, Garrick, Foote, Dibdin, Barry, Mrs. Oldfield, Edmond, Mrs. Pritchard, Mrs. Farren, Henderson, and Edwin, are among the names that appear in its annals. In 1776, Foote obtained a royal patent for his theatre, through the influence of the Duke of York, and soon thereafter leased it to the elder Colman for an annuity of £1,600. Foote died within six months, and Colman thus became the sole owner. In 1794, the younger Colman, author of the famous play, "The Iron Mask," became the lessee. During this year, on an occasion when George III. and his Queen attended the theatre, the crush was so great that fifteen people were trampled to death in the narrow entrances.

The younger Colman was forced out of the management of the house in 1818, and two years later, the building and site were sold, and a new house, bearing the same name, was built on an adjoining lot. This theatre was forty-eight feet high, and only sixty feet wide —narrower than any Chicago theatre, but much wider than some New York houses. It cost £18,000—$90,000—or about one-third the cost of the new Haymarket Theatre, of Chicago. It held about 1,500 people, and was opened July 4, 1821, the play being Sheridan's "Rivals," a comedy which is now a feature of Joe Jefferson's repertoire. Kenney's "Sweethearts and Wives," and Poole's "Paul Pry," were among the noted early successes at the new theatre. Edmund Kean, the great tragedian, played an engagement in 1830. Kean began his career as a super in the old Haymarket. Charles Kemble played there in 1835; Ellen Tree in 1836. In 1837, Mr. Ben. Webster became the lessee. He engaged Macready to appear three nights each week, at £100—$500—a night. Webster gave tragedy greater prominence than it had heretofore held at this theatre, and he presented, besides Macready, such eminent tragic players as Mr. and Mrs. Chas. Kean, Helen Faucit, Anderson, the Cushman Sisters (Charlotte was one of these), Wallack, Creswick, and Barry Sullivan.

As an illustration of the uncertain favor which awaits an untried play, it may be related that, in 1844, Webster offered a prize of

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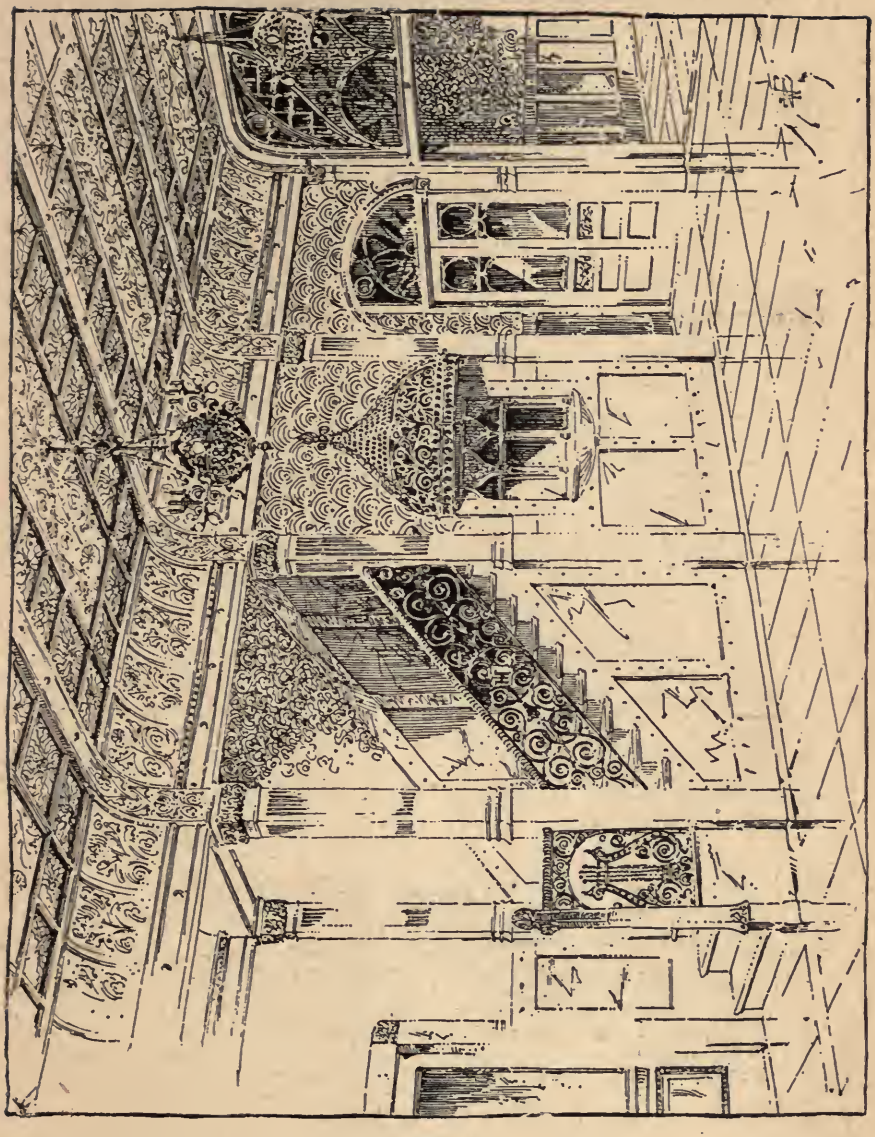
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£500 for the best comedy, and named a committee of eminent actors and critics who would read and select. Mrs. Gore's comedy, "Quid pro Quo," was chosen of the many submitted, and the money paid. The comedy scored a flat failure on its first production, and was shelved. Webster also played most of the great comedians of his time—"Old" Farren, Charles Matthews, Mrs. Glover, Madame Vestris, Mrs. Nesbitt, Mr. and Mrs. Keely, Mrs. Stirling, Mr. Buckstone, Mr. Tilbury, Julia Bennett, and Miss Horton. In 1843, Webster introduced gas in the theatre, dispensing with tallow dips and oil lamps.

In 1853, Mr. Buckstone succeeded Webster as manager. This gentleman put on Sheridan's "Rivals," for his opening night also. Pantomime was first played there under Buckstone's management, but he made comedy the leading feature of the house. At different times, however, he presented the tragedians Vandenhoff, Edwin Booth (our Booth), Helen Faucit, and Charlotte Cushman. Mr. E. A. Sothern's success as Lord Dundreary was first made at this house, and he ever afterward, during his life, was a popular and profitable star at the Haymarket. Mr. W. S. Gilbert's fairy plays were first brought out at the Haymarket by Buckstone.

In 1878, Mr. John Sleeper Clarke, the American comedian, took a lease of the theatre, and Mr. and Mrs. Bancroft, leading and popular London artists, in turn succeeded him. They began their management by completely altering and improving the interior of the theatre. During the past summer, Mrs. James Brown Potter made her debut as an actress at this theatre. At present, it is leased and managed by Mr. and Mrs. Beerbohm Tree, and both these popular artists are playing in the "Red Lamp," a performance which has already passed its one hundred and fiftieth representation. This sketchy record of the first Haymarket Theatre leads up, after a fashion, to a description of the latest theatre of that name.

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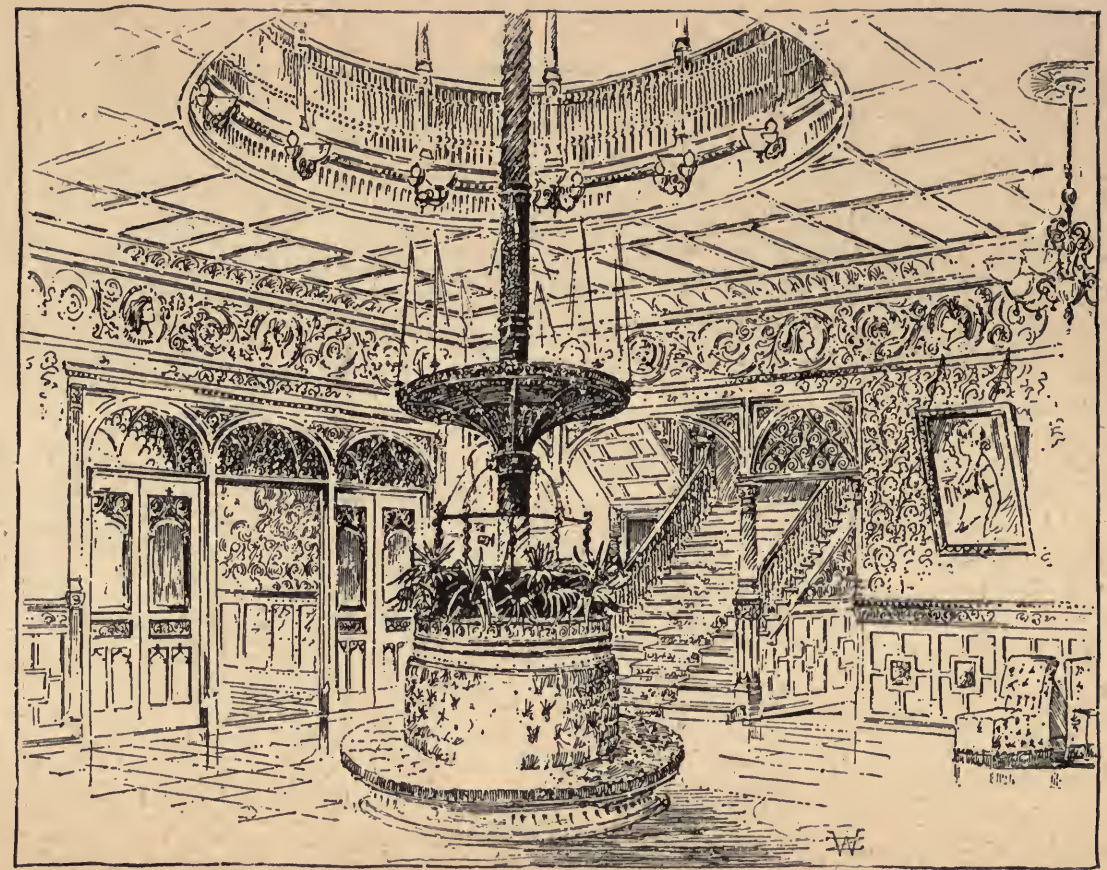
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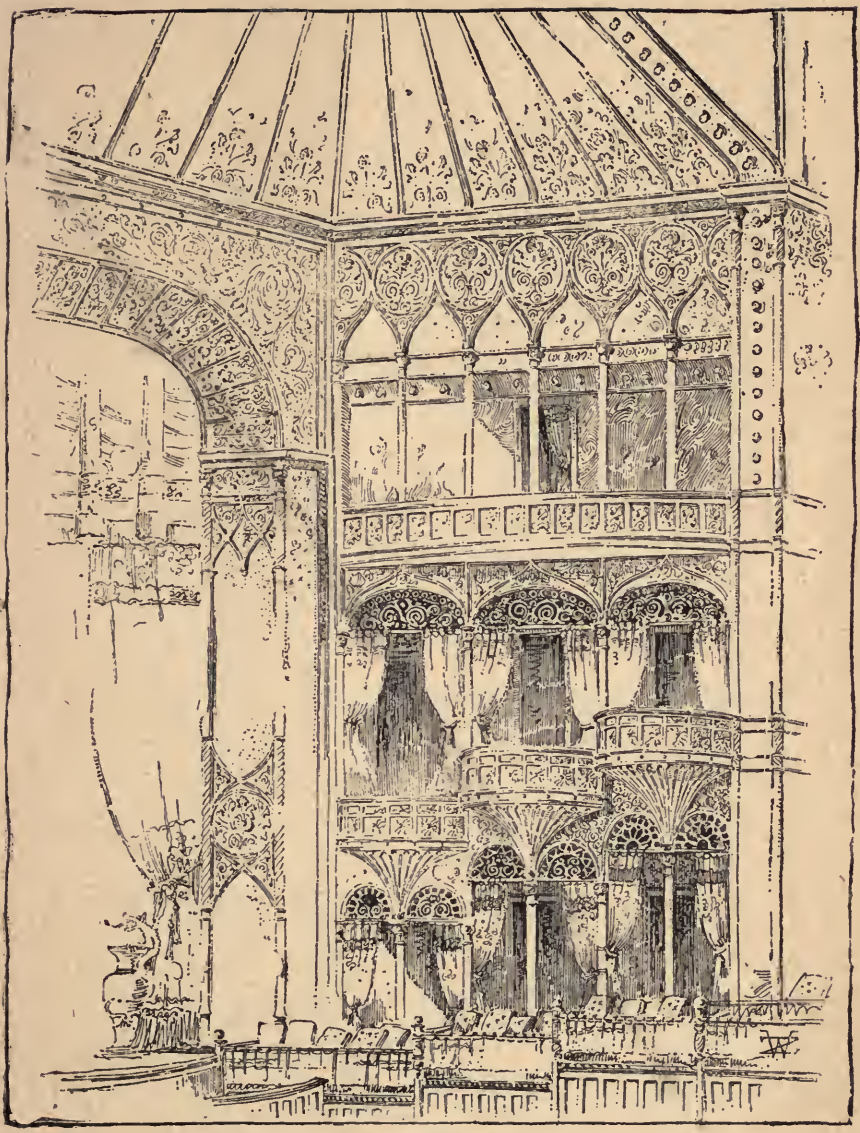
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of increasing seating capacity. A desire to conserve the comfort of patrons has been the uppermost thought in the construction and furnishing of the theatre. The Turkish divans used in the parquette, as well as all of the chairs on the main floor, were made expressly for this theatre from designs submitted to the makers. These designs were suggested, however, by the McVicker and Boston chairs of A. H. Andrews & Co. That they are of superior comfort will, it is hoped, be manifest to patrons of the Haymarket. It is believed that they are the best patterns of chairs ever placed in a theatre in America or elsewhere.

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where. It is treated by the decorator in a characteristic manner; furnished like a boudoir, and has a bath room, wash room, closet and retiring room attached. From such comfortable quarters an entertainer of the public can walk upon the stage feeling his best. He does not come overweighted with foul vapors from a stuffy, dirty, ill-ventilated cell, but as if from his parlors at a modern hotel. There are four other neat and commodious rooms above the stage, on either side. Beneath the stage, with nine-foot ceilings, are a dozen dressing rooms of different sizes—those on the ladies' side being the largest. Every room is supplied with hot and cold water, gas, electric light and perfect ventilation. A green room will be found in this theatre, and actors know how like angels' visits green rooms are becoming. The dressing rooms for ladies in the ballet, and supernumeraries, are in a separate division of the theatre, and are distinct from those of artists. There is also a musicians' room, while the great space beneath the open stage is given up to the intricate machinery necessary in the working of a first-class theatre.

Messrs. Flanders and Zimmerman are the architects of the Haymarket Theatre. These gentlemen have labored under very many difficulties in the erection of the house. The brickmasons' strike and lockout delayed work nine weeks, and yet the theatre opens as originally announced. Rumors of labor troubles have been rife throughout the entire period of the time of construction. To the credit of the men it can be said that not a single man quit work when an attempt was made to inaugurate a strike.

In the Haymarket Theatre building many difficulties were presented to the architects in planning an edifice suitable for a theatre, and also for stores, offices and society rooms, which were solved in a happy manner, so that the many different purposes were combined in one building, with the theatre as distinct as if it were entirely detached. The same result is observed in the facade, which is massive and chaste, with only the attic and theatre entrance elaborately treated. The entrance is accentuated with refinement, and forms an open portico, surmounted by a balcony in the second story and a bay in the third story, formed of brown stone artistically carved. It is in the style of early renaissance of the Flemish type, broadly treated with a freedom which is the power of

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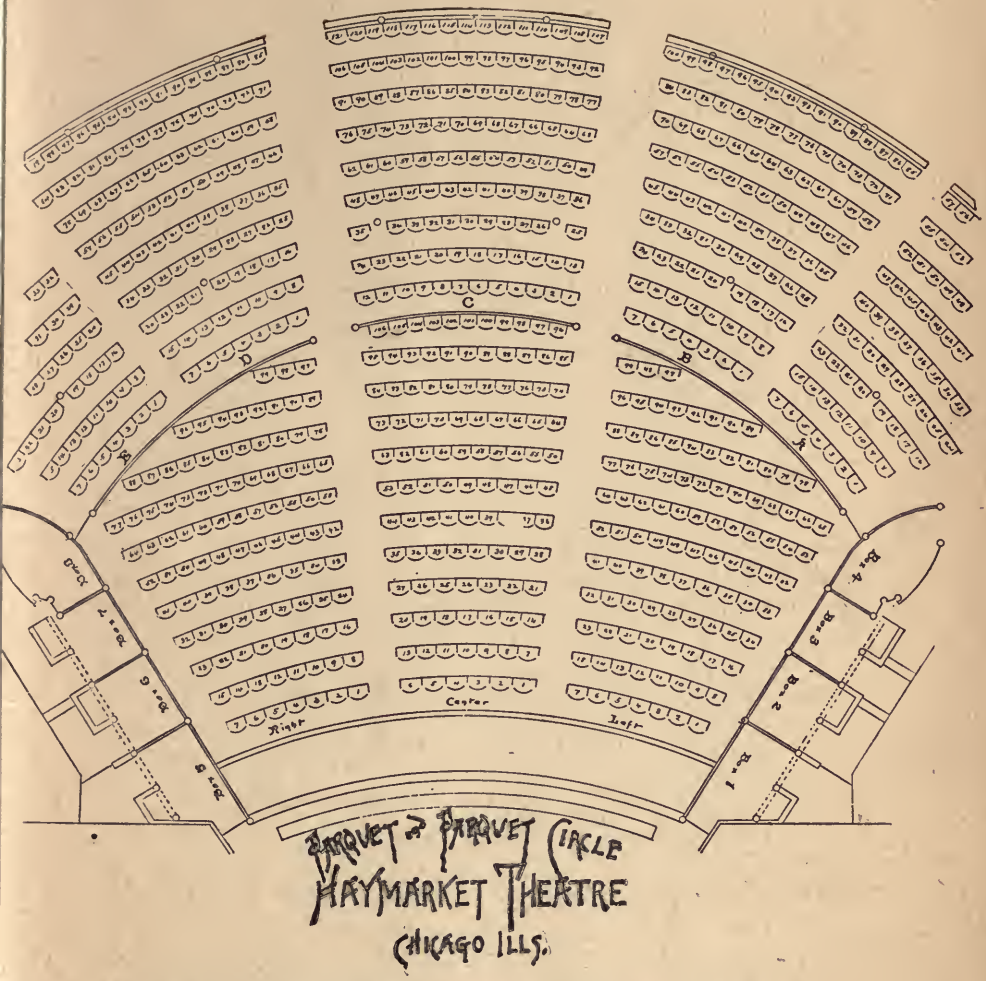
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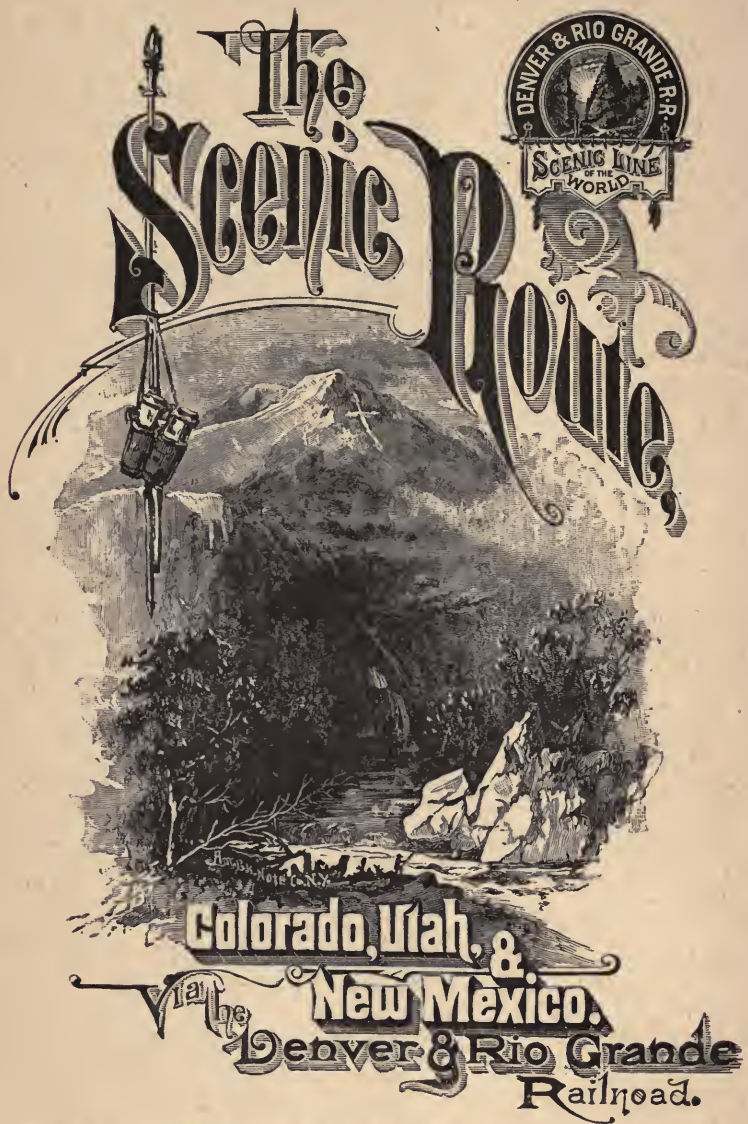
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skilled and educated architects. The simplicity of the office building is arrived at by the treatment of the windows, which flank the stone bay, and the unity of the entire facade is preserved by the rich arcade of the fifth floor which extends across it. The vestibule and the foyer are treated in the same spirit as the entrance.

In the auditorium the carven enrichments are executed in the similarity of those of the facade. These enrichments are formed of entwining parsley and acanthus leaves freely worked into arabesques, enveloping capital, frieze and panel with quiet luxury which enhances without disturbing the general tone of the architecture. The fan-like palmetto effect of the columns which support the galleries is ingenious, but quietly in keeping with the prevailing spirit of the house.

The architects have treated the proscenium boxes, and the work above them leading to the sounding board, with a graceful harmonious combination, which suggests study and personal observation of Venetian architecture, modified and changed to meet prevailing ideas without the loss of that grace which prevails in the art of the lagoon city of the Adriatic

The peculiar construction of the auditorium will enable comedy attractions to appear at the very best advantage. The theatre will easily accommodate 3,000 people, and yet no one of the vast audience be more than ninety feet from the stage.

The scenic adornment of the Haymarket was entrusted to that very well known firm of artists, Messrs. Noxon, Albert & Toomey. It were scarcely necessary to say more on this subject, but it is worthy of note herein that the entire scheme, as well as the execution of the decoration of the theatre, is by the same gentlemen. That it will make an impression of a lasting nature upon every visitor of the Haymarket Theatre is almost assured. Their work is commended to the careful study of all lovers of the artistic, the harmonious and the beautiful. Mr. Ernest Albert, the resident member of the firm, has given the decoration his constant supervision. In the stage mechanism, Mr. John Faust, Mr. William Hughes and Mr. C. W. Cory have colaborated. Mr. John Fanning has given the gas and electric-light fittings his special supervision; and to all of these gentlemen, important members of the dramatic family, the

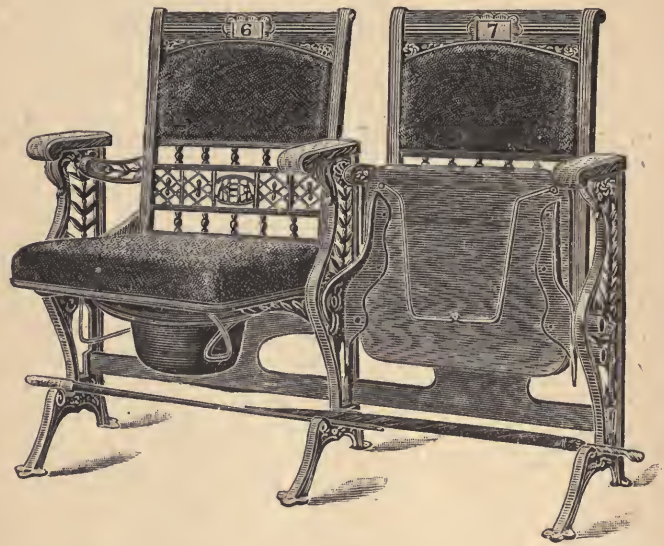
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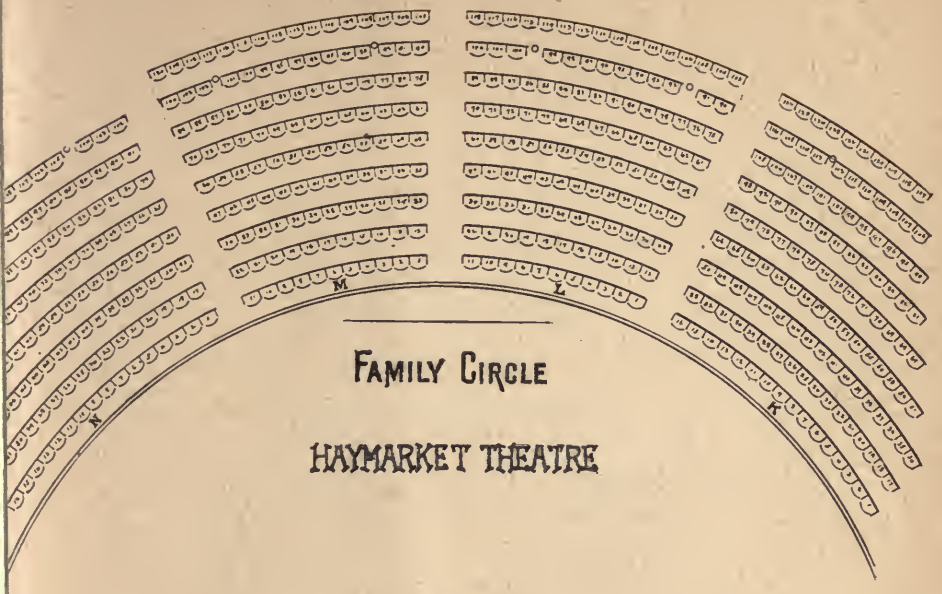
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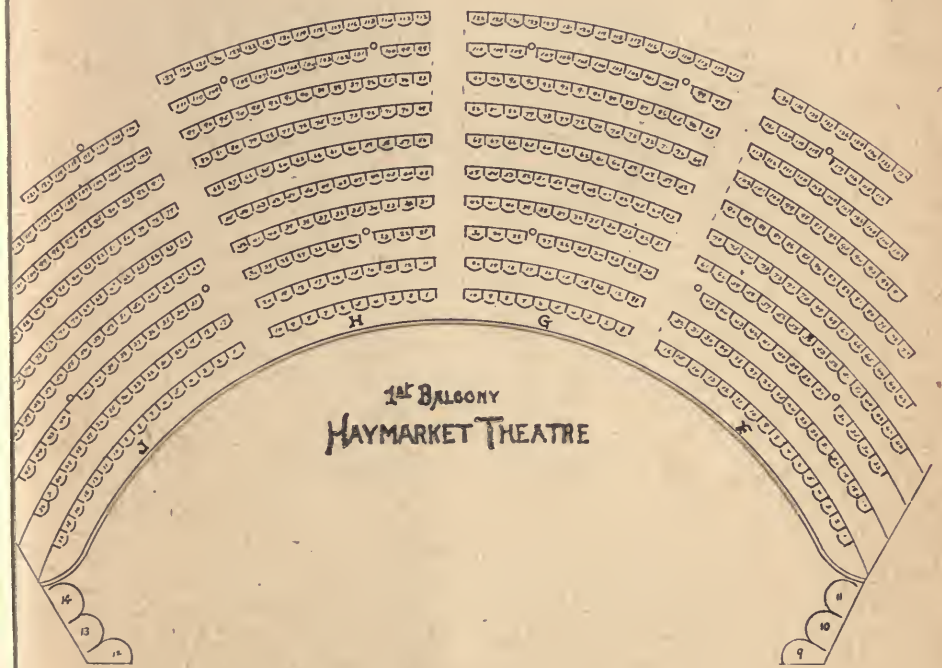
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manager is under many obligations for a deep interest manifested in the construction of the very best stage in the West.

The matter of exits from a theatre concerns the public more than any single feature connected with its construction, and in this respect the Haymarket is a model. There are ten exits on the Meridian-street side alone—four on the street grade and six above—all supplied with extra serviceable iron stairways. A heavy oaken stairway leads down to the main floor from the top gallery in the northwest corner of the auditorium, with exits to the iron stairways on each floor. Heavy oaken stairways lead to the main floor from the lower tier of seats on either side of the balcony, behind the private boxes. From the family circle lower tier, easy flights of stairs lead on both sides to iron stairways—the one on the left going to Meridian street, that on the right into the court, and thence to Madison street. The exits through the business block are numerous. Besides coming down the grand staircase, people may emerge into the halls of the business block from the gallery, the family circle, the balcony foyer and the grand salon. People can also pass into the court from both the grand and balcony salons. The exits and fire escapes number thirty-eight, and there is nearly twice as much lineal exit space at the Haymarket as in any other theatre in Chicago.

The box office for the sale of secured seats and general admission tickets is situated to the left as you enter the ornate vestibule. The sale of gallery tickets will be conducted upstairs.

The services of Mr. George A. Fair, a gentlemen well and favorably known to Chicago, have been secured for the important position of treasurer and general assistant to the manager. A carefully selected corps of uniformed young ushers will be in constant attendance. The familiar face of "Lige," who has been in "waiting" wherever this management has obtained, will be found in the grand salon. An obliging attendant will have charge of the cloak and ladies' retiring rooms. Old and reliable employes have been engaged for many departments of the theatre, the duties of which, though important, do not bring them in contact with the public. An earnest endeavor will be put forth to make the Haymarket a credit to Chicago *and the pride of the west side.*

MAX PLATZ,

PHOTOGRAPHER,

88 North Clark Street,

CHICAGO.

In the matter of attractions to be presented the first season, the list presents many names that will be new to west-side theatres. Mr. Thomas W. Keene will make his first appearance on the west side on the opening night, presenting the same play in which he began his remarkably successful career as a star, to wit, Shakspere's "Richard III., or the Battle of Bosworth Field." Mr. Keene began his career as a star here in Chicago, and here he ever has been and is ever likely to be a very popular actor. An effort has been made to obtain the original, or any early cast of this famous play—popular through three centuries—but without success. The curator of the British Museum, who was applied to as an authority, places the original production of "Richard III." in 1594. Other eminent authorities say 1597. It is authentic that Richard Burbage was the original impersonator of Shakspere's "Richard." It has remained a favorite role with nearly every great tragedian since the days of Burbage. Betterton, Garrick, Elliston, Anderson, the Keans, Creswick, Cooke, Forrest, Booth, Barry Sullivan and Edwin Booth are among the great "Richards" of the past. Keene is likened to the elder Kean, and, in the opinion of very many of our ablest critics, Mr. Keene is reckoned the best "Richard" of the last quarter of a century, and the only "Richard" of the present day.

Mr. Keene will appear in a repertory which will include "Othello," "Hamlet," "Shylock," "Macbeth," "Julius Ceasar," etc., as well as some lighter works wherein the versatility of the actor's talents will be made more apparent.

Succeeding Mr. Keene the management will present, among other attractions, "Hoodman Blind," with De Belleville and Viola Allen; Charles L. Andrews' Michael Strogoff and Minuet Carnival Company (the first spectacle in the new theatre); Patti Rosa, the rapidly rising young soubrette star, whose wonderful advances in her art have attracted universal attention; McCollins' Opera Comique Co.; Sweatnam, Rice & Fagin's Minstrels; Harry Miner's Golden Giant; Evans & Hoey; C. A. Gardner; Jennie Yeamans; Human Nature; McIntyre & Heath; J. H. Wallick; Beacon Lights, &c.

The officers of the Haymarket Theatre Company are Walter T. Dwight, President; George W. Stanford, Vice-President; James F.

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The Wood Carving, Stairways, Proscenium Arch, and Boxes of this theatre, as well as the entire Woodwork of the Haymarket Theatre and building was done by this firm.

Griffin, Secretary; Herbert A. Beidler, Treasurer. They are all well-known business men of Chicago, who are heavily interested in the prosperity of the west side of the city. It is a fact, not generally known outside of the city, that the west side has a population of over a half million souls—more than one-half of the entire population of Chicago, exclusive of the suburban population.

The suburban travel which comes and goes daily to and from the Union Depot, on Canal street, represents fully 100,000 people. The Chicago, Burlington & Quincy, Chicago & Alton, Chicago, Evanston & Lake Superior, Fort Wayne, Pan Handle, and St. Paul Railways use this depot exclusively, while the great North-Western System, Wisconsin Central, and Minnesota & Northwestern Railways have west-side depots.

The street-car service for the Haymarket is unsurpassed. The Madison-street lines, the largest in the city, send every car directly past the main entrance, and the north and south lines on Halsted street deposit passengers 150 feet from the main entrance, and also stop at the intersection of Meridian street, 120 feet from the exits of the theatre to that street. All the great Randolph-street lines run within two blocks of the theatre, and the Canal street Union Depot is but four blocks distant—nearer than to any first-class theatre in the city. Carriage calls are in the theatre for the Payne Palmer House stables, and the Chicago Hansom Cab Company. Visitors to Chicago, and strangers at our hotels, should not fail to see this model theatre. Every car going west on Madison street will carry passengers direct to the door. All Halsted street, Eighteenth street, Blue Island avenue, Ogden avenue, California avenue and Randolph street cars may be used also.



Flanders & Zimmerman.

228 La Salle St. Chicago.

Architects of Haymarket Bldg.



ESIROUS of attesting herein to the artistic and appreciated assistance of those whose labors have gone so far toward beautifying the Haymarket, acknowledgments are hereby made to Messrs. Dainty and Ward, respective heads of the carpet and the drapery departments of that world within walls, known as Marshall Field & Co.'s, at State and Washington streets. The judgment and good taste of these gentlemen have been of decided value in the furnishings of the theatre. The elegant Steinway piano in the grand salon is from the largest musical instrument and music publishing house in America, that of Messrs. Lyon & Healy, at State and Monroe streets. These two representative houses have no equals in magnitude in the world of trade, and could not have attained such prominence elsewhere than in Chicago. The handsome artistic mantel in the grand salon is from the establishment of Healy & Millet, No. 223 and 225 Wabash Avenue. The beautiful wood carvings of the proscenium, the hardwood staircases and woodwork generally, were made by Messrs. Steinmetz & Elenberger. The brick and stone work was put in place in the face of many difficulties by Mr. Victor Falkenau. The sanitary plumbing and the gas fittings were placed in the building by Mr. William McGraw, who also fitted the star dressing and bath rooms. The beautiful gas and electric light fixtures are from the very well known house of T. W. Wilmarth & Co. The very complete system of ventilation of the theatre is by the Ruttan Manufacturing Company, of No. 68 Lake street. The enormous supply, blast and exhaust fans are from the same establishment.

The steam boilers, steam pipes and fittings, radiators and heaters are from the establishment of F. W. Lamb & Co., No. 258 Michigan street.

The ornamental bronze and brass ballustrades, the fountain, aquarium, foliage bank, elaborate ticket office, balcony and family circle railings are from the firm of Winslow Bros. & Co., No. 99 West Monroe street.

The marble floors of the grand salon and the vestibule, as well as the marble wainscoting, columns and stairways are by Mr. M. Keating, Nos. 201 to 205 South Canal street, who manufactures a fine line of marble mantels and marble work of every description.

The plain and ornamental plastering of the entire theatre was done by Mr. Aug. Zander, No. 40 Lakeside Building, under the supervision of Mr. John A. Hutter.

The painting and glazing throughout the theatre and building, as

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well as the plate and skylight glass, are by Perkins Bros., No. 467 West Madison street.

The mammoth ornamental sun burner, in the dome of the theatre, is furnished by its patentee and sole owner, Mr. A. C. Hickey, corner of West Madison and Clinton streets, who makes a specialty of supplying theatres and public halls with this burner.

The iron safety stairways, on both sides of the theatre building, for emergency exits, and the stand pipes and fire escapes, as illustrated on page No. 7, are by Mr. H. A. Streeter, proprietor of the Globe Iron Works, Nos. 35 to 41 Indiana street.

The fancy copper cornice that surmounts the Madison street front of the building, the construction copper work generally, and the metal frames for skylights are by Mr. Frank Kampe, No. 165 Wells street.

The United States Electric Lighting Company, of No. 216 La Salle street, furnish the electric light plant, and it is the most complete ever placed in a theatre.

The cement paving underneath the entire theatre is by the Portland Cement Company, No. 79 Dearborn street.

The ushers' uniforms are from G. F. Foster, Son & Co., No. 172 East Madison street.

The artistic effects in stained glass that appear in the proscenium boxes were made by McCully & Miles, Nos. 1 to 9 East Madison street, who make a study of every description of decorative work in glass.

The structural iron work, columns, iron safety doors, and ornamental iron front are by Holmes, Pyott & Co., No. 13 North Jefferson street.

The beveled glass in the vestibule and foyer, and the mirrors are by Mr. J. D. Roberts, 39 Canal street.

The perforated rubber matting in the vestibule is from Salisbury & Cline, No. 109 East Madison street.

For himself, the manager can say no more than that he will use his best efforts to please the general public, assuring the youthful gods in the gallery that their good will is sought for just the same as that of patrons of the several divisions below him. Are they not only "the hope of the nation" but also of future managers of the Haymarket for all time to come?

The best attractions that can be secured will be presented with all the care bestowed upon stage accessories that is observed in the leading theatres of the world.

Very respectfully,

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—AT—

THE HAYMARKET THEATRE,

Chicago, December 24, 1887.

Shakspere's King Richard III.

BY THE FOLLOWING MEMORABLE CAST:

Duke of Gloucester (Afterward King Richard III)	**Mr. Keene**
Earl of Richmond, (" King Henry VII)	Joseph Wheelock
King Henry VI	Arthur Elliot
Duke of Buckingham	Eugene Moore
Sir William Catesby	Frank Hennig
Lord Stanley	J. B. Curran
Tressel	Adolph Jackson
The Lord Mayor of London	Edwin Lawrence
The Prince of Wales	Miss Katie Baker
The Duke of York	Master Claude
Sir Richard Ratcliff	Frank Norton
Duke of Norfolk	Henry Hanscombe
Sir James Blount	M. Andrews
Earl of Oxford	G. B. Bryant
Lieutenant of the Tower	T. A. James
Sir James Tyrrel	A. R. Allison
Officer	J. B. Benson
Queen Elizabeth	Miss Constance Hamblin
Lady Anne	Miss Anna Boyle
Duchess of York	Mrs. S. A. Baker

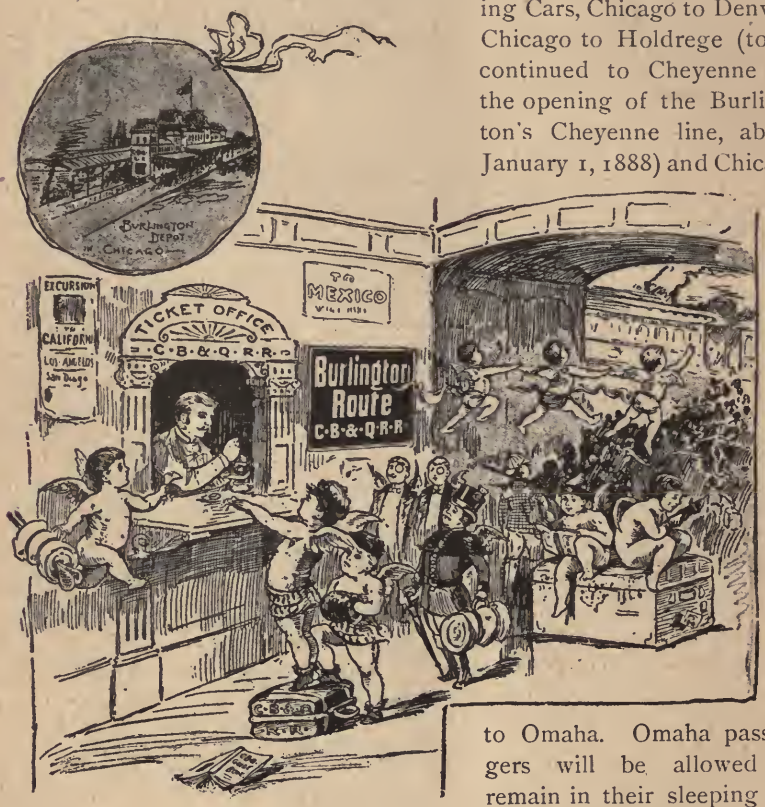
Manager for Mr. Keene	Mr. Ariel N. Barney
Business Manager	Mr. W. G. Smyth
Stage Manager	Mr. C. W. Vance

Scenery by	Noxon, Albert and Toomey
Properties by	John Lane
Stage Mechanism by	C. W. Corey
Electrician	Mr. John Fanning
Music by	August Pellagé and Orchestra

MANAGER, MR. WILL J. DAVIS.

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to Omaha. Omaha passengers will be allowed to remain in their sleeping car until breakfast time.

In addition to the above, the Burlington's Denver train, leaving Chicago daily at 10.30 p. m., has sleeping cars from Chicago to Denver and Omaha without change. For tickets via the Burlington Route, call at its city ticket office, 211 Clark street.

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